Re-discovering Hermes'
"Liber Hermetis philosophi de quindecim stellis quindecim lapidibus quindecim herbis et quindecim imaginibus"

A presentation by Edoardo Costa

vory

Tower

Who am I?

I'm Edoardo Costa. Among other things, I study Astrology and practice astrological magic. I recently created **The Ivory Tower project**, where I share my thoughts and insights and I sell **astrological talismans** and provide **other magical services**.

After consulting some Latin manuscripts of Agrippa's Three Books of Occult Philosophy and discovering some mistranlations and omissions, my curiosity was sparked: I had to understand what was going on and and what the author originally wrote.

Shortly after that, I discovered the work of Eric Purdue, so I abandoned the TBOP and shifted my attention to some controversial translations of the *Quindecim Stellis*. I ended up "going to the source" and started translating one of its Latin manuscripts into English.

Consulting lapidaries and herbals became a necessity, so I started to integrate in the translation the knowledge that I found in them, along with other sources. I'm now working on a document *based on the "Quindecim"*, but obviously with much more content. These slides present some selected highlights from the actual document, which I'm still working on: this is a sneak peak which is meant to share the stuff I've translated and discovered till now.

Important!

I'm not an expert! I'm an amateur! This work is a work in progress!

Latin is similar to Italian, so it was arguably *easier* for me to translate as compared to somebody whose mother tongue is not Italian, but it wasn't *easy.*

My translation may contain errors, but it should mostly be correct.

Expert translators wanting to review my work are more than welcome!

Contact me either through Facebook, Telegram or through the means I will give at the end of these slides if you spot errors or if you'd like to help me!

Every little bit of help is greatly appreciated!

This is a work of love, made available for free to recover this knowledge and share it with the world. You CAN use these slides and share the information contained herein freely, of course, but please mention the source, thanks!

What we'll cover here:

- Some of the errors in the Greer translation of the 3 pages manuscript called "Book of Enoch" by Joan Evans (the 15 behenian fixed stars, 5 columns manuscript that summarizes the contents of, and is commonly referred to as, the "Quindecim Stellis", available at https://www.renaissanceastrology.com/hermesfixedstars.html).
- Their corrections based on its Latin original, as reported in *appendix G* of Evans' *"Magical jewels of the middle ages and the renaissance, particularly in England"* (a transcription of the Bodleian MS. E Museo 52, fols. 44-7). The corrections are also based on a Latin manuscript of the full 18 pages "Quindecim Stellis" available at

https://orka.bibliothek.uni-kassel.de/viewer/image/1403858891123/7/LOG_0004/

(this is the "complete" version written discursively with extensive information on the 15 behenian fixed stars, such as their corresponding natures, stones, herbs, images, their virtues and other astrological knowledge. According to the foreword, it should be dated around the first half of the 16th century).

I've also integrated some information from a Latin mauscript of Agrippa's TBOP, Culpeper's *Complete Herbal,* Evans' *Magical Jewels* and other sources, when possible.

° Other *knowledge snippets* found inside this complete digitalized version of the *Quindecim*: we'll compare these to the experiences of the community and we'll explore the implications that follow from this comparation.

Aldebaran

From the *Quindecim*, *Lapidibus* section:

"Dixit Hermes: primus ex lapidibus quindecim dicitur rubinus quem quidam carbunculum* vocant. Cuius color est sicut color carbonis succensi et eius virtus est augmentare divitias et magnum honorem exhibere deferenti. Hic namque lapis est ex natura Solis et eius stella fixa est Aldebaran."

Translation:

"Hermes said: the first of the fifteen stones is called ruby, which some call carbuncle*.

Whose color is like the color of ignited charcoal and its virtue is to augment riches[,] and to confer great honor to the bearer. Such stone, in fact, is of the nature of the Sun and its fixed star is Aldebaran"

* The Latin word "carbunculus" (of which "carbunculum" is the accusative) comes from "carbo" (charcoal) and literally means "small piece of charcoal".

Note: according to some sources like the "Glossarium mediae et infimae latinitatis", "granatus", that is, "garnet", is also translated as "carbunculus"; however, we clarly see here that Hermes is referring to ruby. "Carbunculus" was probably a general word used to describe red precious and semi-precious stones in general, just like "jacinth", as we will see in the next slides on Aldebaran.

Aldebaran ("Agrippan special": Anabulla?! Matrisilva???!!!)

Agrippa, TBOP, bk. 1, ch. 32:

"Tertia Aldeboran habet sub se ex lapidibus, carbunculum et rubinus: ex plantis tithymallum, et matrysilva."

Translation:

cinis liber Hor

"The third, Aldebaran, has under it, among stones, carbuncle and ruby: among plants spurge [euphorbia genus] and honeysuckle".

In Plant Series, No. 4. Manuscript MS408 by Gerard E. Cheshire (available here https://ling.auf.net/lingbuzz/004880/): "[...] The milky looking sap causes severe skin reactions and was once used to burn away warts and verrucas. In Middle English (c, 1150—1500) spurge was known as 'anabulla' (manyblisters) from theGreek & v & (aná: of each) and the Latin bulla (a bubble) [...] Spurges were historically known scientifically as Tithymalus or Tithy, from the Greek-Latin for 'completely or especially unpleasant' (tithú malus) *"

* The *Quindecim* also mentions "amabulla" in the section on herbs; the "Book of Enoch" mentions "Arnabulla" and "Arnabulle", Gower, in his *Confessio Amantis*, mentions "Anabulla")

Aldebaran ("Agrippan special": Anabulla?! Matrisilva???!!!)

Culpeper, The complete herbal:

Tithymallus, Esula, &c. Spurge. Hot and dry in the fourth degree: a dogged purge, better let alone than taken inwardly: hair anointed with the juice of it will fall off: it kills fish, being mixed with any thing that they will eat: outwardly it cleanses ulcers, takes away freckles, sunburning and morphew from the face.

Today, spurges are called *Euphorbia*. They secrete a milky white sap which was used as a "strong purge", usually to provoke childbirth, or to burn warts and verrucas. Some have reddish-rosy flowers and stalks, just like the light Aldebaran gives off:





Aldebaran ("Agrippan special": Anabulla?! Matrisilva???!!!)

When mature, the stalk of some Euphorbia species becomes reddish, again, like Aldebaran's light:



Source:



Source (plenty of interesting images there, go visit it):

Aldebaran ("Agrippan special": Anabulla?! Matrisilva???!!! pt. 2)

Matrysilva, the herb that Agrippa mentions (which is actually NOT present in the Quindecim, Herbis section) is called "madresselva" in Portugese and "madreselva" in Italian, and it is the Lonicera Caprifolium: the Honeysuckle.

Also confirmed by "De Nederlandtse herbarius of Kruydt-boeck" (in the next slide).

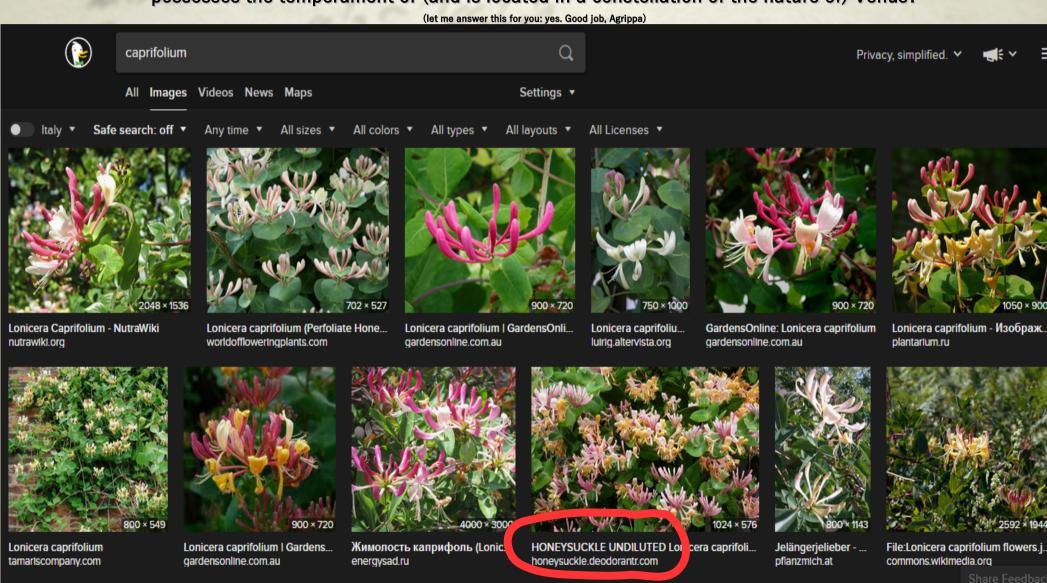
(thanks to Pedro Ribeiro and to Jeffrey Kotyk which helped me with this in the Stellar Sorcery FB group)

Aldebaran (Anabulla?! Matrisilva???!!! pt. 2)



Aldebaran (pt. 2: Anabulla?! Matrisilva???!!!)

The Honeysuckle has a woody, sweet aroma which is reminiscent of jupiterian and venusian smells. It is used also for luck and prosperity jupiterian rituals. Look at the color of its flowers and then think about the light of Aldebaran, for which the star has been usually described at different points in history as "the rosy hued one": would it be appropriate to assign such a herb to a martial star associated to honors and riches, and that possesses the temperament of (and is located in a constellation of the nature of) Venus?



Regulus (pt. 1: Gergonsa?!)

From the summary of What is Jacinth? A gemmologist's point of view by Grenville Millington (available at https://www.academia.edu/33587207/What_is_Jacinth_A_gemmologists_point_of_view) TL;DR in the next slide: "I have a stone packet from around the year 1900 that has written on it, "Jacynth (zircon)" and the gem inside is a hessonite garnet. I read an article in the Gem-A's Journal of Gemmology that gave details of a 17th century Portuguese cross that featured a hessonite garnet and I found a reference from 1907 that called it a "jacinth". I wanted to know what was going on. Jacinth is a shortened form of "hyacinth" which is written as "iacyn(c)t(us)" 400 and more years ago, from the old Latin "hyacinthus" from the Ancient Greek "huakinthos" from 2000 years ago. It is certain that at the time of the New Testament, when this word was included as the name of a gem in the Foundation stone of the New Jerusalem in the Book of Revelation, that it was sky blue with a violet tinge. The accepted identification for it is light blue corundum. This definition seems to last until around 1200AD, when blue corundum has the name "sapphire" applied to it, leaving the name "hyacinth" in limbo. Once the Bible is translated into languages other than Latin, especially from around 1500, it is natural that more people begin to ask about and want a "hyacinth" or "iacinct" gem. Because the word "hyacinth" is used earlier in the Book of Revelation, in association with the words "fire" and sulphurous "brimstone", it was reckoned that it, too, must have a red or orangey red colour. The best gem to fit the bill would be hessonite garnet, not well known in Europe but one of the nine precious stones used in Asian, especially Indian, astrology. However, any orangey red gem that was available would be given this name, such as vesuvianite (idocrase), or spinel, or zircon, as it was the symbolism that was important. All was well until 1789 when Martin Klaproth, in Germany, was successful in separating zirconium oxide from a zircon sent to him from Ceylon. This stone was at that time called "jargon" or "jargoon". When he wished to repeat the experimentanother, similar, stone was delivered, only this time it was referred to as "hyacinth". The new material was called "cerkonier", later refined down to a single element in 1824 and named zirconium. And it was as a result of Klaproth's discovery that mineralogists of the day took the small step to stating that "hyacinth" or "jacinth" was actually zircon, although they had to grudgingly admit that all the jacinths on the market seemed to be hessonite garnet, or "essonite" as it was by then being called."

Regulus (pt. 1: Gergonsa?!)

TL;DR:

" "Gergonsa" is Occitan for "jacinth/garnet" (from Emil LEVY Petit dictionnaire ancien occitan (provençal)-français, available at

https://issuu.com/ieoparis/docs/emil_levy_-_petit_dictionnaire_ancien_occitan__pro):

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gergonsa, jar- s. f., gergonci
s. m. hyacinthe, pierre pré-
cieuse.
gerla s. f. cuve; hotte?
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In antiquity, "jacinth/hyacinth" (and therefore the Occitan "gergonsa" and "jargon/jargoon") and "zircon" weren't used to indicate what we, today, have classified as the specific "zircon", but were used to describe orange-reddish stones, the great majority of which were garnets (sometimes sardonyx and others).

Points for garnet.

(Interesting hypothesis: "Gergonsa" probably became "jargon", then "cerkonier" when, in the ninenteeth century in Germany, the classification of "zircon" as we know it today was established in a german lab, then from "cerkonier" it got distorted into "zircon".)

Regulus (pt. 2: The Great Granati Controversy)

From the *Quindecim*, *Lapidibus* section:

"Septimus lapis dicitur gorgonza. Quidam illorum sunt rubei veluti granati, qui ideo granati dicuntur quia color eorum est ut color granorum mali granati; et sunt quidam rubei tantum alii vero sunt multorum colorum. Eius virtus est iram et melancoliam auferre; reddit hominem temperatum bonamque dat gratiam deferenti. Hic autem lapis descendit a Corde Leonis sive stella regia et qui aliquid ex eo vult operari, operetur cum Luna fuerit cum Corde Leonis."

This translates as:

"The seventh stone is called gorgonza. Some of them [the stones] are red[,] as if grainy/like grains, and these therefore are called grainy because their color is as the color of the grains of pomegranate; and some of them are very much red, others however are of many shades/tinges/complexions. Its virtue [the stone's] is to remove anger and melancholy; it makes men temperate and good and "brings down"/bestows favour to whom is carrying it. Such stone, moreover, descends by/originates from [is under?] Corde Leonis [The Heart of Lion], or royal star, and anyone who wants to operate according to it, they should operate when Luna [the Moon] would be [conjunct] with Corde Leonis."

Regulus (pt. 2: The Great Granati Controversy)

"Mali granati" is the genitive of "Malum granatum", which is literally "grained apple", translated correctly as "Pomegrenate".

"Mali granati", being the genitive, therefore means "Of the pomegrenate"

Therefore, translating this correctly, we can say that Hermes said that these stones (the garnets) are said to be "[...] grainy because their color is as the color of the grains of pomegranate".

Regulus (pt. 2: The Great Granati Controversy)

From Evans' Magical Jewels, Appendix D (Bodleian Rawl. MS D. 358, pag 81; MS. Given to St. Albans by Abbot John of Whethamstead, Fifteenth century):

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APPENDIX D

perpetuis distillat lacrimis. Est hoc magis mirum quod substancia lapidis non liquescit. nec lapis minuitur. sed durus et integer in omnibus perseverat.

Granatus. Granatus lapis est pulcherimus colore pene similis rubino. sed crassioris coloris ut rose. difficillime sculpitur. Clarius rutilat si substernitur ei color niger. ffugat tristiciam et hillarem reddit animum. Invenitur in ethiopia et circa tyrum inter harenas expulsus maris fluctibus. Est quoddam genus quod violaceum dicitur. quia colorem viole mixtum habet rubori. Et hoc genus preciosius assimilaturque multum balausto.

Translation:

"[...] The stone garnet is of a most beautiful color[,] almost similar to ruby, without impurities of the color [it is] like the rose, it is carved [in] the hardest [way]. It shines of a reddish glow if the color black is spread underneath to it, it drives away sadness and it makes the spirit cheerful. [...] It is of a certain family which is described as violet-ish, because it has a violet color mixed to red. [...]"

Same properties described for the "gorgonza" Hermes mentioned.

Aldebaran & Regulus stones recap.

Garnets very much resemble the grains of pomegrenate, as described by Hermes, and they also "remove anger and make the spirit cheerful". Rubies, instead, "augment riches and honors".

"Granatum" is translated as "grained" or "garnet" ("granato" in Italian), used to indicate also a "carbunculus", which was a reddish semi-precious stone, as we said earlier.

The marble "Granite" is "granitum" in Latin ("granito" in Italian).

We find further evidence that garnet is indeed the stone associated to Aldebaran by looking at Agrippa, which only mentions garnet for Aldebaran in book 1, ch. 32:

"Septima cor Leonis, habet ex lapidibus granatum: ex plantis chelidoniam cum arthemisia et mastyche", which means:

"The seventh [is] the heart of the Lion, has among stones the garnet: among plants celandine with artemisia/mugwort/wormwood [they're the same] and gum mastic".

Therefore, both "carbunculus" and "hyacinth" (and its Occitan "gergonza/gorgonza") were words anciently used to describe not *a specific stone*, but *all* red precious and semi-precious stones in general, comprising what we identify today as sard, ruby, garnet, zircon, etc. "Granatus" was used to describe the same, excluding rubies which were identified much more

easily due to their characteristic visual traits, resembling "lit up charcoals".

Aldebaran & Regulus stones recap.

Consequently, if we wanted to follow what Hermes said in the *Quindecim*, and we wanted to identify the correct stones that correspond to the specific fixed stars (at least according to him, even though this is also supported by Agrippa), then Ruby corresponds to Aldebaran and its virtues, and Garnet to Regulus and its virtues.

Note: The two stones, however, can probably be swapped for different effects, or different stones can altogether be used to combine different natural and celestial effects for synergistic purposes (more on this later, in the "Knowledge snippets" section, #11).

Aldebaran (Quindecim image wierdness)

From the Quindecim:

"The first [...] figure [corresponding to Aldebaran] is like a radiant maiden [est ut lampa puella]"

Swapped with the Pleyades? Confused with "a lamp and a maiden"?

Pleyades

Evans' *Appendix G* in *Magical Jewels* describes the Pleyades talisman instructions like this:

"Semen feniculi cum thure et argento vivo positum sub crystallo cum caractere coresponte [sic] luna coniuncta cum pleiadibus ascendente vel in medio celi custodit lumen oculorum agregat demones et spiritus mortuorum vocat ventos et facit scire secreta et abscondita"

Which Greer translates like this:

"Fennel seed with frankincense and quicksilver placed under a crystal with the appropriate character [engraved on it], with the Moon conjunct the Pleiades rising or at midheaven, preserves the eyesight, summons demons and the spirits of the dead, calls the winds, and reveals secrets and things that are lost."

However, "custodit lumen oculorum" means "it protects the light/shine/luster of the eyes"; "facit scire" means "makes [one] know", and "abscondita" means "hidden/occulted things", so it would be better to translate that as "and makes one know secrets and hidden things". "Demons" carries a negative connotation that the greek "daimon" (from which it derives) doesn't carry, like ángelos.

No mention of "lost things" in the original.

Pleyades (cont.)

A better translation could therefore be:

"Fennel seed with [a grain of] frankincense and quicksilver [mercury] placed under a crystal [clear quartz*] with the corresponding character[,] the Moon [being] conjunct with the Pleiades[, in] the ascendant or in the midheaven[,] preserves the shine/light of the eyes, summons daimons [spirits] and the spirits of the dead[,] calls the winds and makes [one] know secrets and hidden things"

* In the *Quindecim, Lapidibus* section, Hermes describes the stone of the Pleyades as "[...]crystal; some say that it is the diadochos [a stone that resembles beryl?], which [when it is] well wet/soaked is like crystal [clear quartz]. Its virtue, in fact, is to aggregate [summon] daemons and spirits of the dead and to call/summon winds and to know of hidden secrets. The color of this stone is the color of frozen water that is clear on the inside and turbulent on the outside [on its surface]."

Sounds like clear quartz.

Pleyades (Quindecim image wierdness)

From the Quindecim digitalized manuscript:

"The second image of the book [corresponding to the Pleyades] is with a long bloody beard, is like a man wanting to fight: in the image it is like a man"

Agrippa reports that this is the image of Algol.

The author probably got confused again, even though the Pleyades are considered to be of a martial temperament, and such an image *could* therefore be appropriate.

Algol

Agrippa:

"Sub capite Algol faciebant imaginem, cuius figura erat caput hominis, cum longa barba*, habens collum sanguinolentum. Ferunt conferre eventus petitionum, reddere gestantem audacem, et magnanimum, conservare membra corporis illaesa, conferre contra maleficia, et reflectere conatus malos, et incantationes malas in adversarium."

Translation:

"Under the head of Algol they made an image, whose image/shape/form was the head of a man, with a long beard*, having the neck/throat stained of/drenched in blood. It's reported to bestow the good outcome of petitions, to make the bearer audacious, and magnanimous, to keep the limbs of the body uninjured, to be useful against evil actions, and to reflect evil endeavors, and evil incantations against the enemy."

Why the same thing repeated 3 times? Are these 3 different things?

* This part about the long beard is missing from the 1651 translation of the TBOP

Algol

From the *Quindecim, Lapidibus* section:

"Tertius lapis dicitur diamas; qui durissimus approbatur ita quod cum eo scinduntur omnes alii lapides pretiosi: cuius virtus est animositatem et audaciam conferre membraque custodit illaesa. Et si quis vult deferentem illum incantare vel ficticiare, incantatio revertitur super facientem illud. Et color eius est ut color ferri lucidi et stella a qua virtus eius procedit est Caput Algol et virtus eius probatur cum Luna est cum illa stella."

Which means:

"The third stone is called diamond; which has been approved to be the hardest one, because with it are broken/cut all the other precious stones: whose virtue is to give animosity and audacity and it preserves the limbs uninjured. And if anyone wants to enchant or to curse [or maybe "to con"?] the wearer itself, the enchantment goes back onto the one who did it. And its color is like the color of lucid iron and the star from whom its virtue comes from is [the] Head of Algol and its virtue is tested/verified with the Moon [when] it is with [near/conjunct] that star."

Algol recap.

"Ficticiare" comes from the Latin "ficticius", which means
"artificial/fake/facticius/imitated/simulated"; therefore, according to Hermes and
Agrippa, on top of her incredible protective power which reflects back incantations
upon the sender, Algol also seems to protect against malicious actions by cheats and
conmen.

(also notice that Hermes doesn't mention any "evil" whatsoever when he mentions the reversal of incantations. Maybe Algol can also reflect back upon the sender ALL incantations, even "neutral" and "good" ones, opening up a whole slew of tactical possibilities?)

Therefore, when Agrippa says that Algol is said to be "[...] useful against evil actions, and to reflect evil endeavors", and Hermes mentions "ficticiare", maybe the authors meant a much bigger and comprehensive protective power than we thought, which "comprehends", but probably is not limited to, just "protection from incantations", but also "from conmen", and indeed, "from all evil endeavors".

The best protective talisman of all. Hail Algol! :)

Algol (Quindecim image wierdness)

According to the *Quindecim* digitalized manuscript, the third image (corresponding to Algol) is (warning: many abbreviations which I couldn't translate):

"Tercia autem figura dicitur Seraphin: figura dicitur [capud/caput?] hominis [bar?]: et [parum?] [contra?] [colum/collum?] et Seraphin:"

I honestly don't know how to translate this; probably the figure of a Seraphim, (angels with three pairs of wings, one covering the head, one covering the feet, one used to fly) and the head of a man slightly turned against the Seraphim?

Or the neck slighty turned, and the Seraphim beside the head of the man?

Agrippa attributes the "figure of God or of a flying man" to Aldebaran: again, the author probably got confused.

Sirius (and the Great Golden Beryl Controversy)

Quindecim, Lapidibus section:

"Quintus lapis dicitur berillus et est clarus ad modum cristalli sive aquae maris et est quasi oculus debetque angulos habere per quos eius claritas procedit. Cuius virtus est magni honoris et magnae benevolentiae ad ponendum concordiam inter reges et alios homines; et quando Luna est cum Alhabor, tunc augmentatur eius virtus et praecipue si est in ascendente vel in medio caeli. Et si hunc lapidem in auro ponere volueris, pone cum Luna et Venus fuerint cum Alhabor et proficies."

Translation:

"The fifth stone is called beryl and is clear in the same way of crystal [like rock crystal/clear quartz] or [like] seawater and is almost like the eye and it has to have angles from which its splendor/clarity/brightness/clearness/limpidity appears/proceeds/comes forth [its angles/faces give it or contribute to its clarity/limpidity?]. Whose virtue is great honor and great benevolence[,] putting harmony among kings/powerful people and other men; and when the Moon is [conjunct] with Alhabor, at that time its virtue increases and especially if it is on the Ascendant or in the Medium Coeli. And if you wish to set such stone in gold, set [it] with the Moon and Venus [when] they will be [conjunct] with Alhabor and you will succeed."

Sirius (and the Great Golden Beryl Controversy, pt.2)

Let's take a look at the description in Evans' Book of Enoch:

"I. de savina cum Arthemisia et dragancia et parva de lingua colubri positum auro sub berillo* etc. confert graciam cum spiritibus aeris et gentibus terre et mittit pacem et concordiam inter reges et alios potentes et inter virum et uxorem."

* (It's the same as "positum sub berillo auro", as both "berillo" and "auro" are ablative, so "auro" is probably referring to "berillo"; besides, there's no "in", as in "positum in auro sub berillo")

Translated:

"Juice of savine juniper with mugwort/wormwood and dragancia and a small piece of snake's tongue put under golden beryl etc. gives favor with the spirits of the air and the peoples of the earth and it puts peace and harmony among kings and other powerful people and between husband and wife."

This contradicts Hermes' lore. However, it's possible that the original meaning by Hermes (referring to a "stone set in gold", and not "ingredients set under a golden stone") probably got lost in translation. Besides, the *Lapidibus* section makes a clear distinction between the description of the stone and how and when to put it in gold, and puts these in two distant parts of that paragraph, so that we know for sure that they don't relate to each other.

Sirius (and the Great Golden Beryl Controversy)

"The fifth stone is called beryl and is clear in the same way of crystal [like rock crystal/clear quartz] or [like] seawater and is almost like the eye and it has to have angles from which its splendor/clarity/brightness/clearness/limpidity appears/proceeds/comes forth [...]"

Hermes is probably talking about aquamarine.

(on the left, aquamarine; in the center, two blue eyes; on the right, heliodor. Both aquamarine and heliodor are beryl, but I guess only one resembles seawater. Yes, that's sarcasm)



Sirius (Agrippan special: Dragonteam?! Dragancia?! Dracontia?!)

From Culpeper, The complete herbal:

"Dracontii, Dracunculi. Divers authors attribute divers herbs to this name. It is most probable that they mean dragons, the roots of which cleanse mightily, and take away proud, or dead flesh, the very smell of them is hurtful for pregnant women: outwardly in ointments, they take away scurf, morphew, and sun-burning; I would not wish any, unless very well read in physic, to take them inwardly. Matthiolus, Dioscorides."

"They are so well known to every one that plants them in their gardens, they need no

"They are so well known to every one that plants them in their gardens, they need no description; if not, let them look down to the lower end of the stalks, and see how like a snake they look."

Culpeper is talking about the *Dracunculus Vulgaris*; its stalk produces chemically its own heat (up to 18 degrees Celsius) and emanates a rotten meat stench. They are called like that ("dracunculus", which means "little dragon" in Latin, from "draco") because the stalk looks like the tail of a little dragon burrowing into the flower, and the flowers look like the skin of a snake or a dragon. Sirius is associated to droughts, the "dog days", and the hottest period of the year and the tongue of a snake is also mentioned as *materia*. A plant such as the *Dracunculus*, therefore, would feel appropriate.

The Dracunculus Vulgaris:

(Taken from: Sistema informativo sulla flora vascolare dei colli euganei http://dryades.units.it/euganei/index.php?procedure=taxon_page&id=7855&num=4926
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Sirius (Agrippan special: Dragonteam?! Dragancia?! Dracontia?! - Pt.2)

In the different regions of Italy, the *Dracunculus Vulgaris* is called: "Aro serpone (Toscana), Bisciaea (Liguria, Valleggia), Dracuncolo (Italia), Dragonea (Italia), Dragontea (Italia), Dragontea (Toscana), Dragonzio (Toscana), Dragonzio (Italia), Draguna (Liguria, Genova), Dragunaea (Liguria, Genova), Erba biscia [literally "snake herb"] (Liguria, Genova), Erba da piaghe (Toscana, Val di Chiana), Erba saetta (Toscana, Val di Chiana), Erba sarpineina (Emilia-Romagna, Piacenza), Erba sensigia (Liguria, S. Margherita), Erba serpentaria (Italia), Erba serpentaria (Lombardia, Como), Erba serpona (Italia), Erba serpone (Toscana, Pisa), Erva di S. Maria (Sicilia), Ferpredonia (antichi), Gajassu (Liguria, Valleggia), Granon de biscia (Liguria, Sella), Lingua di serpe [another interesting one: literally "snake's tongue"] (Toscana, Val di Chiana), Oregge de Iuvo (Liguria, Porto Maurizio), Scorzonera (Calabria), Serpentaria (Toscana), Sirpintaria (Sicilia)."

Since Evans mentions "dragancia" ["dragantia"], Agrippa "draconteam", and in the digital manuscript of the *Quindecim* there's "dragontia", it seems reasonable to suppose that they're talking about the *Dracunculus Vulgaris*

Sirius (its image)

From the *Quindecim, ymaginum/figurarum* section: "Quinta figura est leporarius et puella virgo bene disposita"

"The fifth figure [corresponding to Sirius] is leporine [?*] and a virgin maiden well positioned [in a beautiful pose] **".

* "Leporarius" in the text. The author probably abbreviated "leporarius canis", the greyhound, as "leporarius" is an adjective which would, with all probability, refer to a name which is missing here. Agrippa, in fact, writes "canis leporarii, vel puella virginis" ["a greyhound, or a virgin maiden"].

** The "beautiful pose" part is missing from Agrippa.

Procyon (and the "gives power 'over' or 'against' magic" controversy)

From the Quindecim Stellis and Lapidibus:

"The sixth star is called in arabic Algomeisa, in latin Canis minor [the lesser Dog]. Such a star is near to the circle of the signs [is close to the zodiac] and is of the nature of Mercury and of the temperament of Mars. Moreover, such a star makes men audacious and rational, should it be on the ascendant, and it gives power of winning should it be on the ascendant or on the medium coeli and the Moon were [conjunct] with it *. The sixth stone is called agate; whose color is saffron [a particular light tint of orange], nevertheless some find [them] black/dark [some find agate stones of this color], others white and striped. Whose virtue is to give favor among God and men; and it makes the man [the wearer] welcomed/loved by the spirits of the air and it gives great power against magic**. Moreover, its star is Algomeisa [Procyon] and thus test its virtue with [when] the Moon shall be [conjunct] with her."

- * Notice how the virtues of Procyon are more for an ASC-based election compared to an MC-based election, which doesn't give audacity and rationality.
 - ** Literally "Contra magicam", "contra" meaning "against/counter/in front of".

Procyon (image)

From the *Quindecim, imaginibus* section:

"Sexta figura ut gallum minimus vel [2es?] puella"

Translation:

"The sixth figure [is] as a very small rooster * or [incomprehensible] maiden"

* "Minimus", that is, "very small", is missing from Agrippa, but he mentions a trio of maidens:

"[...] imaginem galli, vel trium puellarum"

Translation:

"[...] the image of a rooster, or of a trio of maidens"

Ala Corvi

From the Quindecim Stellis:

"The eighth star is called the Wing of the Crow and it doesn't shine much as some of the others of which before we made mention: it is in fact of the nature of Saturn and of Mars and it retains in itself multiple bad significations. And because it is full of total misfortune, when infortunes would be [conjunct] with her, it means every kind of evil whose significations Saturn and Mars hold [when malefics are conjunct it, this star signifies evils of the nature of Saturn and Mars]. And if the Moon were with them [if the Moon were conjunct Saturn, Mars and Ala Corvi], it is said that she is in a great evil signification [the Moon's conjunction to the star and the malefics heavily debilitates her]: unless the fortunes would relieve/heal her[,] like the Sun, Jupiter and Venus, such star you will put in destructive works. And those in whose root of nativity [that is, the natal chart] such a star is on the ascendant or on the medium coeli, it predicts/indicates unhappiness* of the same native."

* In the digital manuscript, "unhappiness" (infelicitatem) is replaced with "infidelity/disloyalty/treachery" (infidelitatem). Maybe a mistrancription, an inadvertency, but appropriate to the significations of the star nonetheless.

Ala Corvi and the effects of Onyx

From the Quindecim Lapidibus:

"Octavus lapis dicitur onichius [sic], et inveniuntur multi ex eis. Color eius niger est. Facit hominem iratum, animosum et audacem et mala* cogitantem et maledicentem; et facit prava somnia somniare et facit fugere daemones et congregare. Cuius stella est Ala Corvi."

Which means:

"The eighth stone is called onyx, and many of them are found. Its color is black. It makes man [the wearer] irate/wrathful, impetuous and audacious and evil* thinking and a backbiter [literally "someone evil-speaking"]; and it makes [one] dream crooked/bad/perverse/corrupted dreams[,] and it summons and makes spirits run away.

Whose star is the Wing of the Crow."

* In the digitalized manuscript, "mala" is replaced/confused with "multa", which means "a lot/very much", thereby changing the meaning to "someone who thinks a lot" instead of "someone who thinks evil things". This shifts the effects of onyx more toward "alertness and sagacity" instead of "paranoia and psychopathy", removing its negative connotation and, instead, possibly giving it a positive one. Agrippa, too, in book 2, ch. 47 only mentions "cogitabundum", which means just "thoughtful", without any negative connotations.

Ala Corvi: its herbs and animal parts, according to Agrippa (and a bonus: its surprising new virtue)

Agrippa, book 1 ch. 32, and book 2, ch. 47, Latin to English translation:

"The ninth is called Wing of the Crow, under it among stones [is] black onyx: among plants lappacium [the greater Burdock], quadraginum [quadragenum?], henbane, and common comfrey [Symphytum officinale]: of the living [materials, "animantibus" intended as animal parts] moreover, the tongue of a frog*. [...] [start of bk. 2, ch. 47] Under the wing of the Crow they made an image of a crow, or of a serpent, or of a black/dark man who wears a black/dark garment. It makes man irate, audacious, impetuous, thoughtful, evil speaking: and it causes bad dreams/sleep, it gives the power of driving away spirits, and of summoning [them]: it is useful against the malice of men, of spirits, and of mishappenings.**"

In the digital manuscript and in Evans' *Book of Enoch*, the "tongue of a frog" (lingua ranae) is replaced/confused with "lingua rave" [a mistranscribed "lingua rane", which is abbreviated from "ranae"], which would mean "a tawny/dark tongue/stamen [of the burdock flower?]". It's probably an error caused by the confusion between the letters "n" and "v", but it's worth considering nonetheless. "Lingua" could also refer to *crowfoot/buttercup/butterflower*, a very martial herb (Culpeper). Curiously enough, under the Linnean classification, this species has been called *Ranunculus* (Latin for "little frog"). Interesting, eh?

No idea about the quadraginum, for now.

** This part is missing in the 1651 translation of the TBOP: Ala Corvi may be a protective talisman against "the malice of men and spirits", but also against ill luck.

Ala Corvi

Quindecim ymaginum/figurarum section:

"Octava dicitur cornus [sic, probably "corvus"] vel coluber vel homo niger indutus panno nigro"

Translation:

"The eighth is called horn [probably crow] or snake or a black man clothed [with] a black vest"

The author got confused again and swapped "v" with "n".

Spica

From the Quindecim stellis, lapidibus section:

"The ninth star is called Alchimech Alaazel [Spica]. Indeed, it approaches the zodiac from the southern side and it is of the nature of Venus and of Mercury and it is defined [as] a star of beauty/splendor and of reason according to which fact is her proper position in the figure/constellation [the nature of Spica is in accordance with the nature of the constellation of Virgo, inside which it is positioned?]. And moreover such a star signifies integrity/honesty and good in the making of her entertainments/joys/fun and [it also signifies] things of which men laugh and play and also rejoice [digitalized manuscript's alternative: "and things of which (they) have fun and take delight (in)"]. The ninth stone is called emerald; whose color is green. Its virtue is to increase the riches to him who sets it in gold*[;] with it[, it] would conduct honestly/honorably lawsuits/trials that it makes [the wearer] win and eradicates [from] man discomfort/lack/financial straits and evil/misfortune/suffering **. Moreover its star is Alchimech Alaazel [Spica] and pay attention because from this star proceeds/comes/appears the virtue of emerald."

* Note that this is similar to what we said about Sirius

** This additional effect may have medicinal connotations due to sage, its herb. More on this later.

Spica (and the "positum in auro" controversy)

From Evans' Magical Jewels (the "Book of Enoch"):

"Lapides: Smaragdus – Herbe: Salvia – I. de salvia cum trifolio pervenca Arthemisia et mandragora positum etc. in auro augmentat et accumulat divicias devincit causas et eruit hominem ex malo et ab angustia."

Greer's translation:

"Sage juice with trefoil, periwinkle, wormwood and mandrake placed etc. will increase gold accumulate riches, bring victory in lawsuits, and free men from evil and anguish."

Better translation, <u>based also on the information on emerald in the *Quindecim, Lapidibus* section:

"Stones: Emerald – Herbs: Sage – Sage juice with trefoil, periwinkle, mugwort/wormwood and mandrake <u>put in gold[,] etc. *[,] it increases and accumulates riches</u>, it [makes one] win lawsuits, and subtracts man from evil and from scarcity/poverty."</u>

Transitive verbs require a direct object, which you recognize because it's written in the accusative case. "Divitias" is the accusative plural needed for "augmentat et accumulat", which means "it augments and accumulates" (what? "Divitias" or riches, when you set it in gold, that is). Of course, "augmenting and accumulating riches" probably comprehends "gold" if you're into that kind of thing.

* This "etc." basically stands for the standard "under emerald with its corresponding character engraved while the Moon is conjunct blah blah blah". We can swap places and write "[...] positum in auro etc. augmentat [...]" and this makes the whole thing syntactically much easier to follow.

Spica's herbs

From the *Quindecim, herbis* section:

"Nona herba dicitur salvia et est valde utilis et medicinalis que si cum trifolio et pervenca, cum artemisia et mandragora juncta, faciunt deferenti multas divitias cumulari."

Translation:

"The ninth herb is called sage and it is greatly medicinal[,] which[,] if with trefoil and periwinkle, joined with mugwort and mandrake, causes many riches to be accumulated onto the bearer."

Sage is described as a medicinal herb; Culpeper says "Jupiter claims this, and bids me tell you, it is good for the liver, and to breed blood. [...] Matthiolus saith, it is very profitable for all manner of pains in the head coming of cold and rheumatic humours: as also for all pains of the joints, whether inwardly or outwardly, and therefore helps the falling-sickness, the lethargy, such as are dull and heavy of spirit, the palsy; and is of much use in all defluctions of rheum from the head, and for the diseases of the chest or breast. [...]". Sounds very much like an "anti-Saturnian pathologies" herb. In Evans' *Book of Enoch*, it is mentioned that the effects of a Spica talisman do not only "augment riches", but also "remove men from evil and scarsity". Could sage, too, be used for Capella [saturnian and jupiterian nature] or Arcturus [jupiterian or martial nature] due to its jupiterian healing qualities?

Arcturus

From Delatte's Quindecim Stellis:

"The tenth star is called Alchimech Alramech and is called The Dancer and it is of the nature of Mars and of Jupiter. When, moreover, the stars/luminaries behold/observe her [when the luminaries aspect her] [with] a good aspect with the help of the fortunes [with good aspects or conjunctions of Jupiter and Venus], it is of the signification of Jupiter; when it is the opposite [when badly aspected by the luminaries and the malefics?], it is of the signification of Mars."

Alternative version from the *Quindecim* digitalized manuscript:

"The tenth star they called Altimet Alchimech, and it is called Saltator and it is of the nature of Jupiter and of Mars and when some luminaries would aspect her [with] a good aspect with the help of the fortunes it is [of] the signification of Jupiter, however its real signification is from the signification of Mars."

Arcturus (and its stone)

From the Lapidibus, Delatte ver.:

"The tenth stone is called jasper and it has different colors since some are greenish, some reddish, some in truth mottled. Its major virtue is to remove the fevers and some of them block hemorrhage. Whose specific star is Alchimech Alramech [Arcturus]; and with it operate as it has been before hinted [considering the astrological indications mentioned in the *Stellis* section, that is, "operate when the Moon would be with Arcturus"]."

Arcturus (stone & herb peculiarities)

From the Herbis, digitalized manuscript:

"The tenth Herb is plantain of which if the leaf, the seed and root are set under jasper[,] it vanishes fever[,] and everyone philosophic has to carry jasper and especially if it is greenish *."

A quick search in *Evans' Magical Jewels* reveals why: jasper "signifies vigor/strenght of uncorrupted faith/loyalty", and "if carried by a chaste man and consecrated, it drives away fevers" and "he who will carry it during puberty will never fall/wane [figuratively speaking] or become upset. It makes people beautiful and faithful and powerful and proficient in everything". It is also reputed to be good against venom and dropsy/edema, for childbirth due to its high energy, and to "restrict bloodflow" [blocking hemorrhage], and to be good against phantasms, devils, against "spirits of heretic men" and against those which are "against the catholic faith". The most translucent seem to be the most powerful. It is also recommended to set them in silver.

* This agrees with and expands what's in Evans' *Book of Enoch*, where it is just said that the ingredients have to be put "sub laspide[,] praecipue viridis", that is, "under jasper, especially green", without expanding on the "why".

Arcturus (its images)

From the digitalized manuscript's *Quindecim Imaginibus:*"Decima figura est sicut homo saltans et volens videre* et sicut equus vel lupus"

This means:

"The tenth figure is like a man jumping/dancing and wanting [to see? To ponder/reflect?]* and like a horse or a wolf"

* This part is missing in Agrippa; it is also possible that the "r" got swapped with a "v" and the author meant "volens ridere [instead of "videre"]", which means "wanting to laugh/smile/rejoyce"

A jumping or dancing man that reflects and ponders on the meaning of life sounds very much like a wierd anime character; therefore my take on this is that the author probably mistranscribed "ridere".

Deneb Algedi's super secret herb recipe

From the Quindecim, Herbis section:

"Quinta decima dicitur maiorana pone aliquantulum ex ea cum calcidonio et scias quod domus in qua deferens fuerit meliorabitur et incolumis semper erit, et qui secum defert calcidonium cum artemisia et nepta et maiorana et hoc martella/mantella [?] sua cum radice mandragore custodientur eius divitiae et omnino augmentantur."

Translation:

"The fifteenth is called marjoram, put a bit of it with chalcedony and know that the home in which the bearer would be will be improved and it will be always unharmed, and the one who carries with himself chalcedony with mugwort and [nepeta/catmint?] and marjoram and [its/their?] [mantels?] with the root of mandrake[,] his riches will be guarded and generally/completely/overall [they] are augmented."

This is missing from both Evans' Book of Enoch and Agrippa

All right, time for the...

Knowledge Snippets!

Juicy knowledge snippets from the manuscript #1: Know your stuff

From the Delatte's Quindecim:

"Et dixit Hermes: beatus est qui cognoscit quod videt et quod audit intelligit et cogitans scit quid cogitat et petens scit ea quae petit et quomodo et quando, et beatus est qui probat quoniam probatio est radix totius scientiae. Ideo quilibet naturalite [sic, probably "naturalis"] tenetur probare et vera probatio fit ex visibilibus et probabilibus et gustabilibus atque mobilibus et nisi cum istis nulla vera probatio invenitur. Et sciendum quod unusquisque sapiens appetit scientiam, parcus vero et avarus divitias quaerit."

Translated:

"And Hermes said: blessed is [the one] who knows that which [he] sees and hears[,] understands and thinks[,] [that] knows that which [he] thinks and asks[,] knows those [things] which [he] asks and how and when, and blessed is he who tests/proves/verifies[,] since test/proof/verification is the root of all sciences*. Therefore[,] everything natural must be verified[,] and the true proof derives from those things which can be seen and proven and [that are] "savor-able" [appreciable] and even movable/variable ** [?] and no real proof is found except with these. And it should be known that every wise man desires knowledge, the stingy and avaricious instead ask for riches."

- * The presence of "petens" and "petit" means that Hermes is probably saying: "Know the right astrological conditions for your petitions (<u>when</u>), <u>how</u> you ask them and <u>what</u> you are asking, and then make tests to verify"
 - ** No idea on what Hermes means regarding the empirical need to have "movability" or "variability"

Juicy knowledge snippets from the manuscript #2: "Complexion/complexiones"?

From the digitalized manuscript's *Quindecim*:

"Notandum etiam quod natura superior quadruplex invenitur, videlicet generans, nutriens, debilitans et corrumpens. Et dixit Hermes: quattuor sunt complexiones, scilicet sanguis, flegma, colera, melancolia; et similiter quattuor sunt elementa, scilicet ignis, aer, aqua et terra; et quattuor sunt in quibus omnia accidentia consistunt, scilicet divitiae, paupertas, vita et mors. Et sciendum quod duo sunt per quae intelligimus utrum bona sunt vel mala ea quae scimus, scilicet maledictio et eius contrarium."

Translated:

"It should be noted, moreover, that the higher nature is found fourfold, that is[:] generating, nurturing, debilitating, corrupting. And Hermes said: four are the temperaments, that is[:] vitality [from "sanguis", which refers to the sanguine temperament], phlegm [phlegmatic], choler [choleric], melancholy [melancholic]; and similarly four are the elements, that is[:] fire, air, water and earth; and four are [the things] that each happening is composed of, that is[:] riches, poverty, life and death. And it should be known that two are [the things] through which we understand whether those things we know are good or bad, that is[:] malediction and its contrary."

This means... (next page)

Juicy knowledge snippets from the manuscript #2: "Complexion/complexiones"? (pt. 2)

...That when Hermes says that the Pleyades are "of the nature of the Moon, and of the complexion of Mars" he's probably referring to temperament theory; the same holds true for Aldebaran (nature of Mars, "complexion" of Venus) and Procyon (nature of Mercury, "complexion" of Mars).

Now switch "complexion" to "temperament", et voilà. The 1651 translation of TBOP makes sense.

Another translation for "complexio", although far-fetched, could be "group", "aggregation", probably intended as "asterism": Aldebaran would be a martial star in the asterism of Venus (Taurus constellation), the Pleyades would be a lunar group of stars in an asterism normally associated to Mars (although in the "shoulder of Taurus", the Pleyades were anciently sometimes considered to be their own martial and unfortunate asterism, causing "blindness, wantonness and turbulence"), and the same would hold true for Procyon, which is highly protective when a talisman of it is made, giving "the power to win, audacity and reason", but would otherwise portend violence, "hot headedness" and the danger of dog bites in nativity.

Juicy knowledge snippets from the manuscript #3: Fixed stars "planetary modificators" theory

From the Delatte's Quindecim:

"Et sciendum quod quaelibet stella fixa constat ex duabus naturis, ut ex naturis Saturni et Veneris vel Martis et Mercurii aut lovis et Saturni vel Veneris et Martis. Notandum praeterea quod cum fuerit aliquis planeta cum ostella habente in parte naturam eiusdem planetae, potentior efficitur natura quae cum eiusdem planetae natura concordat et eodem modo natura planetae augmentatur. Verbi gratia stella quaedam est ex natura Martis et Veneris: dum fuerit Mars cum eadem stella, vincit natura Martis in significatione; et si Venus cum ea fuerit, natura Veneris superabit; et sic de aliis intellige locis. Si vero aliqua stella fixa ex duabus constat naturis, ex bona scilicet et mala, et bonus planeta cum ea fuerit vel eam bono aspectu aspexerit, significat bonum; de malo autem e contrario veniet. Scias quidem quod luminaria et stellae fixae magnam sustinent partem significationis et ex illis magna vis pendet iudiciorum et similiter a loco coniunctionis luminarium."

(Plenty to unwrap here, translation on the next slide...)

Juicy knowledge snippets from the manuscript #3: Fixed stars "planetary modificators" theory (pt. 2)

From the Delatte's Quindecim, translation:

"And it must be known that every fixed star consists of two natures, like of the nature of Saturn and of Venus[,] or of Mars and of Mercury[,] or of Jupiter and of Saturn[,] or of Venus and of Mars*. It should be noted moreover that if some planet were with the star that has in part the nature of that planet [that is, if a planet corresponds to one of the two planetary natures of the fixed star, and it is conjunct such fixed star], it makes powerful the [fixed star's] nature that agrees with the nature of that planet and in the same way the nature of the planet is augmented [by the nature of the fixed star]. For example[,] a certain star is of the nature of Mars and of Venus: provided that Mars were [conjunct] with the same star, the nature of Mars wins in signification; and if Venus were with it [if Venus were conjunct the star], the nature of Venus will prevail; and in this [same] way understand [that the same holds true] regarding other [similar] circumstances. Truthfully[,] if some fixed star consists of two natures, obviously good and bad, and were a benefic planet with it [conjunct the star] or were [the benefic planet] aspecting it with a good aspect, it [the fixed star] signifies good; moreover[,] from the opposite ** [,] evil will come. Indeed[,] know that the luminaries and the fixed stars bear a big part of signification and from them depends a great amount of judgements and similarly [the same judgements depend] from the place of the conjunction of the luminaries. [?]"

^{*} Note that from this list we MAY infer some interesting clues as to what Hermes may have considered "opposite or complementary planetary natures", and also, consequently, as to what kinds of remediation strategies it is possible to take (by either petitions, starvation, talismans, etc.) by opposing one planet of those duads to the other one, supposedly debilitated in one's own nativity.

^{***} Points for the "Renaissance school of thought", although not clear what this "the opposite" means.

Juicy knowledge snippets from the manuscript #4: On the natures and colors of the behenian fixed stars

From the Delatte's Quindecim:

"Dixit Hermes: sciendum quod stellae fixae quaedam sunt duarum naturarum et complexionum et significationum duorum planetarum, quaedam vero unius; et aliae sunt duarum naturarum praeter naturas iam dictas, ut quaedam habent naturam aliarum stellarum circumstantium et aliam sui; et sunt aliae quae non sunt nisi unius naturae vel per se vel per naturam unius planetae. Sed scias quod naturae stellarum discernuntur propter colores, quia secundum quod sunt colores in stellis fixis, debent ita coaptari planetis. Nam propter colores his † quinque modis coaptantur in natura stellae fixae planetis, quoniam color rubeus est Martis, lividus sive plumbeus Saturni, citrinus mixtus pallori lovis, albus Veneris; tali quoque modo debes aspicere colores aliarum stellarum. Haec enim est proprietas earum et natura secundum quattuor elementa et eorum colores."

(Compare to Agrippa, bk. 2, ch. 31)

Juicy knowledge snippets from the manuscript #4: On the natures and colors of the behenian fixed stars (pt. 2)

Translated:

"Hermes said: it should be known that some fixed stars are of two natures and temperaments and of two planetary significations, some instead [are only] of one [planetary nature]; and some are of two natures beyond the natures already mentioned, such as those that have the nature of the other surrounding stars[,] and [other stars have] another [nature] of their own; and they are other [stars] that are [of nothing else except] of one nature[,] meaning in accordance with themselves [having their own nature] or in accordance to the nature of one planet. Moreover[,] know that the natures of the stars are discerned through colors, since according to how colors are in the fixed stars, they have to be adapted consequently to the planets. Since [it is] through colors [that] these five [?] manners are adapted to the nature of the fixed star's planets, since the reddish color is of Mars, the livid or leaden [is] of Saturn, citrine mixed to pallid [is] of Jupiter, white of Venus; [in] this manner you must also consider the colors of all the stars. This[,] moreover[,] is their virtue and nature according to four elements and their colors." (cont.)

(Compare to Agrippa, bk. 2, ch. 31, which expands on this)

Juicy knowledge snippets from the manuscript #4: On the natures and colors of the behenian fixed stars (pt. 3)

From the Delatte's Quindecim, cont.:

"Et sciendum quod omnis stella rubea in colore est naturae igneae et significat coleram et eius sapor secundum significationem est amarus. Et omnis stella livida in colore est naturae terreae et significat melancoliam et de saporibus acetosum. Similiter et omnis stella in colore citrina mixta pallori est naturae aeris et eius complexio sanguinea et de saporibus dulcem significat. Omnis etiam stella alba in colore est naturae aqueae et eius complexio flegmatica et de saporibus salsum. Et sic intellige tam de stellis fixis quam de erraticis et tam de maioribus quam de mediocribus atque minoribus: invenies verum Deo dante."

Translation:

"And it should be known that every star reddish in color is of the nature of fire and it signifies choler and its flavour according to the signification is bitter. And every star livid in color is of the nature of earth and it signifies melancholy and vinegarish flavour [acid, sour]. Similarly also every star of a citrine color mixed to palid is of the nature of air and its temperament [is] sanguine and it signifies sweet flavour. Every star[,] moreover[,] of white color is of the nature of water and its temperament [is] phlegmatic and [it is] of salty flavour. And comprehend such[,] both for the fixed stars as well as for the wandering ones [the planets,] and the same for the major [bigger] ones as well as for the average ones and also [for] the minor [smaller] ones: you will find the truth[,] God giving/by the grace of God."

Juicy knowledge snippets from the manuscript #5: Size matters;)

From the Delatte's Quindecim, cont.:

"Postquam superius de stellis mentionem fecimus, nunc de quindecim stellis fixis explanationem dicemus Hermetis. Stellae quaedam sunt ex stellis fixis lucidiores aliis et quanto maiores et lucidiores videntur, tanto maior et fortior earum significatio."

Translation:

"After we have mentioned about the stars before, we will now discuss the explanation of Hermes' fifteen fixed stars. Some of the stars are[,] among fixed stars[,] brighter than others[,] and the bigger and brighter they are seen, the greater and stronger their signification."

(Cited by Agrippa, bk. 2, ch. 30, to which he adds: "such are these stars which are called by the Astrologers of the first, and second magnitude", concept which is just hinted at by Hermes in the *Stellis* section on the Pleyades: "Et scias quod eae stellae non sunt de prima nec de secunda magnitutine", which means "And know that these stars [the Pleyades] are not of first[,] nor of second[,] magnitude")

Juicy knowledge snippets from the manuscript #6: Planetary modificators theory: Aldebaran

From the Delatte's Quindecim, cont.:

"Et dixit: haec stella est fixa et est de natura Martis et complexione Veneris. Illa enim est Martis quae lucidior est ex consistentibus in capite Tauri; omnes quidem aliae Veneri attribuuntur. Haec quidem stella fixa est significatrix magnae siccitatis propter Martem et quandoque magnae humiditatis propter Venerem. Unde notandum quod cum fuerit Mars cum ea in uno gradu et minuto, tota eius significatio erit Martis et nullam ibi Venus habebit potestatem. Et cum fuerit Venus cum Aldebaran in uno gradu et minuto, eius significatio erit ac si esset iuncta Marti in uno gradu atque minuto. Quod si Lunam acciderit esse cum Aldebaran et Luna aspecta fuerit a Saturno vel a Marte aut in quadratura sive oppositione a Sole, idem erit ac si jungeretur Marti. Sed si esset Luna cum Aldebaran et aspiceret eam lupiter vel Venus aut Sol amicabili aspectu, eandem retinet significationem ac si esset cum Venere in eodem gradu et minuto. Quando vero haec stella est in ascendente vel in medio caeli et est infortunata propter Martem, significat guerras, contentiones, lites, rixas, gravitates et ea quae Mars significat. Et si in dictis locis propter Venerem fortunata fuerit, designat temperamentum et hoc quia in eodem loco maior et calor Martis quam Veneris. Et scias omnes stellas fixas quando sunt fortunatae bonum significare, et quando infortunatae, malum."

Juicy knowledge snippets from the manuscript #6: Planetary modificators theory: Aldebaran (pt. 2)

Translation:

"And he said: such star is fixed and is of the nature of Mars and of temperament of Venus. For it is of Mars [and] it is the brighter among those [stars] that stand in the head of the Bull; all the others[,] moreover[,] are assigned to Venus. Such fixed star[,] indeed[,] is significator of great drought through [the interaction of] Mars and[,] some other time[,] of great humidity through [the interaction of] Venus. Hence it should be noted that if Mars were [conjunct] with it [to Aldebaran] in one degree and minute, all its signification will be as if it were conjunct to Mars in one degree and [one] minute[,] and Venus there will possess no power. And if Venus were [conjunct] with Aldebaran in one degree and one minute, its signification would be as if it were conjunct to Mars in one degree and one minute. And in this regard if the Moon would happen to be [conjunct] with Aldebaran and the Moon were aspected by Saturn or by Mars[,] or in square or opposition to the Sun, it would be the same as if it was conjunct to Mars. However[,] if the Moon were [conjunct] Aldebaran[,] and Jupiter or Venus or the Sun aspect her [with] an amicable [soft] aspect, the same star retains the signification as if it was [conjunct] with Venus in the same degree and minute. When[,] verily[,] such a star is on the ascendant or in the middle of the sky [MC] and is unfortunate through Mars, it signifies wars, contentions, quarrels, brawls, various gravities and that which Mars signifies. And if in said places [ASC and MC] through Venus [Aldebaran] were fortunate, it indicates temperance and this because[,] in the same place[,] the heat of Mars is greater than that of Venus [maybe meaning that if both Mars and Venus were present, Mars would overpower Venus in the signification of Aldebaran because it's stronger]. And may you know all fixed stars[,] when they are fortunate signify good, and when unfortunate, evil."

Juicy knowledge snippets from the manuscript #6: Planetary modificators theory: Aldebaran, recap.

TL; DR: It looks like the prevailing nature of Aldebaran is martial, and this is so also when aspected hardly by the malefics or the Sun; when Venus is conjunct Aldebaran, she consequently acquires martial signification, although Aldebaran's signification is influenced and softened by Venus.

If the fortunes come to the aid of Aldebaran, its venusian temperament prevails in signification on its martial nature.

Also notice at the end of the text the little knowledge snippet: "And may you know all fixed stars[,] when they are fortunate, they signify good, when unfortunate, evil"

It's also interesting to note that no specifics are mentioned for the aspects cast by malefics, which makes one think that *all* aspects (conjunction, soft and hard) cast from them are "evil", at least in this case, regarding Aldebaran. Anyway, hard aspects to the Sun are mentioned and poopooed on. More points for the "Renaissance school of thought".

Juicy knowledge snippets from the manuscript #7: Planetary modificators theory: Algol

From the Delatte's Quindecim:

"Tertia stella dicitur Caput Algol: est namque stella lucida, rubea, clara. Permanet quoque in parte septentrionali distans per magnum spatium a via Solis. Cuius natura est natura Saturni et est eius complexio complexio lovis. Sciendum quidem quod haec stella est una de fortioribus totius firmamenti in nativitatibus et in conceptionibus rerum. Si autem Mars fuerit cum ea in ascendente vel in medio caeli, facit hominem litigiosum fortem. Si Luna fuerit cum ea in ascendente et Mars vel Saturnus eam aspexerit ex opposito, significat malum et amissionem capitis."

Translation:

"The third star is called Head of Algol: [it] is, moreover, a bright star, red, clear. It stays[,] actually[,] on the north side[,] at a distance of considerable space from the path of the sun [the ecliptic; Algol has a high latitude]. Whose nature is the nature of Saturn, and its temperament [is] the temperament of Jupiter. It should be known that this star is one of the strongest of the whole firmament in nativities and in the conceptions of things. If[,] moreover[,] Mars were [conjunct] with her on the ascendant or in the middle of the sky, it makes men strongly quarrelsome. If the Moon were [conjunct] with her on the ascendant and Mars or Saturn aspected it in the opposite direction [probably meaning through opposition], it means evil and loss of the head."

Algol's effects seem not to be malefic by "standard", but they seem to be if tortured with hard aspects to malefics (duh), just like any other star. No astrological magicians worth their pennies and in their right minds would ever use a star with hard aspects to malefics, unless for explicitly destructive purposes. Therefore, if a star of a double nature (that is, good and bad) is aspected hardly by malefics, its malefic side will find "an open door" through the malefic planet and will consequently manifest this negative signification. The implication here is that this would hold true also for completely benefic fixed stars, but in a much less destructive way.

Juicy knowledge snippets from the manuscript #8: Planetary modificators theory: Capella

From the Delatte's Quindecim:

"Quarta stella dicitur Alhaioth. Est autem luminosa stella a parte septentrionali transitusque eius prope verticis punctum estque magnae potestatis in iudiciis. Et dicunt quidam quod est tenens frenum: alii dicunt ipsam retinentem habenas. Haec stella dicitur ex natura lovis et Saturni; et quando lupiter vel Saturnus est cum ea vel aspicit eam et iungitur ei Luna, scias eius virtutem esse duplicem et eius significationem esse multiplicatam et semper aspice utrumque et cuius magis videris superare significationem, ipsum recipe pro eius significatore"

Translation:

"The fourth star is called Alhaioth [Capella]. It is, verily, a luminous star that transits in the northern part [hemisphere?] and which is near the summit point [again, "punctus vertex", probably the celestial pole corresponding to Polaris] and it has great power in legal/justice matters. And some say that this is because she keeps the brakes [self control/of a moderate nature]: others say that she holds the reins [also a figure of speech to indicate self-restraint/temperance/moderation]. Such star is said [to be] of the nature of Jupiter and Saturn and when Jupiter or Saturn are [conjunct] with her or they aspect her and the Moon is conjunct to her, know that its virtue will double and its signification will multiply, and always aspect both[,] and the signification of the one you will "aspect/see the most" will prevail [the most intense aspect cast by, or possibly the most luminous or visible planet between Jupiter and Saturn, will prevail in strenght and signification], receive it [use the planet] for its signification [the star receives and "colors" her significations from the most intense planet aspect, so use either Saturn or Jupiter accordingly]."

Interesting to note that an aspect or conjunction to a malefic is considered viable for Capella. Points for the "Renaissance school of thought"

Juicy knowledge snippets from the manuscript #9: Planetary modificators theory: Procyon

From the Delatte's Quindecim:

"Sexta stella dicitur arabice Algomeisa, latine Canis minor. Haec stella est propinqua circulo signorum et est ex natura Mercurii et ex complexione Martis. Haec quidem stella facit homines audaces et rationabiles, si fuerit in ascendente, et dat posse vincendi si fuerit in ascendente vel in medio caeli et fuerit Luna cum ea."

Translation:

"The sixth star is called in arabic Algomeisa, in Latin Canis minor [the lesser Dog]. Such a star is near to the circle of the signs [is close to the ecliptic] and is of the nature of Mercury and of the temperament of Mars. Moreover, such a star makes men audacious and rational, should it be on the ascendant, and it gives power of winning if it were on the ascendant or on the medium coeli and the Moon were [conjunct] with it."

Note how additional effects are mentioned for an ascendant-based election compared to the medium coeli-based one; this implies that there's actually a tangible difference between them, probably due to the well known significations of the ASC and MC in standard electional rules (the Asc being associated to the user, and the MC to the final outcome of the thing).

Juicy knowledge snippets from the manuscript #10: Fixed stars strenght factors

From the Delatte's Quindecim:

"Dixit Hermes: quicumque has quindecim stellas rectificare sciverit secundum quod de tribus primis superius est praelibatum, ad veritatem potentiae earum sciat quod poterit pervenire. Et si quis per fixas stellas voluerit iudicare, oportebit eum scire earum naturas et posse ac proprietates et in quibus imaginibus inventae erunt et in quibus domibus et quae pars cadat cum eis et quis radius et quae duodenaria et quis planetarum est secum et quis eam aspicit. Sic autem poterit invenire per ipsas in omnibus veritatem quemadmodum per planetas et sic verum inveniet, ut scriptum est in libro iudiciorum planetarum."

Translation:

"Hermes said: whoever knows how to rectify these fifteen stars[,] let him know[,] according to what was aforementioned above about the first three, that he will be able to come to the truth of their power. And if anyone wishes to judge by fixed stars, he will have to know their natures and powers and properties[,] and in which images they were known[,] and in which houses and which part falls with them and what ray [?] and which duodenaria [dwad?] and which of the planets are [conjunct] with her, and which [one] aspects her. In this way[,] moreover[,] he will be able to find the truth through them [through the fixed stars] in all things[,] just as he will find the truth through the planets, as it is written in the book of the judgments of the planets."

Juicy knowledge snippets from the manuscript #10: Fixed stars strenght factors (cont.)

From the Delatte's Quindecim:

"Et sciendum quod stellae fixae habent fortunas et infortunas quemadmodum et planetae, sed earum fortunium et infortunium accidit ex parte Solis aliorumque sex planetarum secundum quod sunt ad ipsas earum coniunctiones et aspectus. Et sciendum quod omnis stella fixa quanto maior est et clarior et propinquior zodiaco vel puncto verticis et magis septentrionalis, tanto fortior est in omni operatione et iudicio."

Translation:

"And it should be known that fixed stars have fortunes and misfortunes just as planets do, but their fortune and misfortune happens due to the role of the Sun and of the other six planets[,] according to what their aspect and conjunctions are to the same [fixed stars]. And it should be known that every fixed star[,] the bigger and brighter[,] and the nearer to the zodiac[,] OR [the nearer to] the point of peak/summit ["punctus vertex", the celestial pole?] AND more northern, the stronger it is in every operation and judgment."

Stars like Regulus, Spica and Procyon (due to their proximity to the ecliptic) or Capella and Vega (due to their high latitude and proximity to the celestial north pole) should therefore be the strongest ones: another strenght factor in addition to the previously mentioned "magnitude and dimensions".

Juicy knowledge snippets from the manuscript #11: The definitive "Know your stuff" knowledge snippet?

From the Delatte's Quindecim, end section:

"Dixit Hermes, per hunc librum poteris rectificare stellas et cognitiones lapidum et herbarum et virtutes utrorumque adipisci, deindi poteris figurare et ymaginare quod volueris, et per hunc poteris scians [unclear, maybe "sciens" or "scias"?] in arte magica rectificare."

Translation:

"Hermes said, through this book you will be able to rectify the stars and the "knowledges" of the stones and of the herbs and to arrive at the virtues of both, then you will be able to fashion and give an image to what you want, and through this[,] you will be able to [consciously/learn to]

rectify regarding/through/by the magical art."

In the first part of the *Quindecim*, "rectificare" is used to describe the process of correcting the position of the stars, from their position "then", to theirs "today" (due to the precession of the equinoxes). Here, "rectification" of herbs, stones and images is mentioned, although it's not clear what it means. It could either mean:

- 1: That the book gives knowledge of their true virtues, thereby correcting and rectifying erroneous conceptions, or...
- 2: ... That through this book it is possible for the adept to consciously experiment and expand on the knowledge given, taking new roads and mixing up stars, herbs, stones and images for different or specific effects (and possibly even adding new elements, like Agrippa did).

Juicy conclusions from the juicy knowledge snippets found in the *Quindecim*, pt. 1

- * Know your craft to know when and how to make petitions and talismans, what to ask for and to whom (to which hierarchy). Verify the results, upgrade your craft, reiterate
- No mention of the conjunction's application or separation (just "operate if the Moon were with it")
- No mention on the viability of aspects cast by the Moon to the fixed stars for talismanic making purposes, just the conjunction (compare with Agrippa)
- The Moon on the ascendant is not shunned, and this position is even stronger than that of the MC sometimes (see Procyon); the effects of some stars seem to change or be augmented if sometimes the ASC, sometimes the MC, are used (e.g.: Vega's signification is "good on the ASC and much better in the MC")
- "And may you know all fixed stars[,] when they are fortunate, they signify good, when unfortunate, evil"

Juicy conclusions from the juicy knowledge snippets found in the *Quindecim*, pt. 2

- * The "medieval school of thought" may have a point (focus on good planets instead of aspects); the "Renaissance school of thought" may also have a point (focus on good aspects instead of planets). It seems that the use of malefics needs to be considered on a case-to-case basis
- ° In any case, the use of hard aspects to benefics is not mentioned
- Probably not good to have hard aspects with the Sun (see Aldebaran)
- ° Good aspects to malefics seem okay when <u>BOTH</u> the signification of the specific fixed star is not evil <u>AND</u> their nature corresponds to the nature of the star, although it's case specific (like Saturn being viable for Capella). Instead, plainly malefic stars like Ala Corvi, or "duplicitous stars" like Arcturus, Algol and Antares, don't like malefics because they would manifest each other's evil nature. Remember: when conjunct each other, the "nature of the planet gets augmented, and the nature of the star too", so act accordingly and carefully, especially when malefics are involved
- For fixed stars that can use malefics like Capella, the condition of the malefic is probably important (e.g.: free of debilitations): in the case of Deneb Algedi, it's mentioned that aspects that are cast from Mercury and Saturn (which are planets of its nature) while they are <u>retrograde and combust</u>, will <u>"destroy its signification"</u>. There's reason to believe that this holds true in general

Juicy conclusions from the juicy knowledge snippets found in the *Quindecim*, pt. 3

- "Complexio" probably just means "temperament" and consequently refers to temperament theory and the 4 temperaments (melancholic, sanguine, choleric and phlegmatic)
- ° Some herbs can be used with multiple stars and provide additional effects in talismans if they are included. The inclusion of some of them seems to be optional...
- " ... But it isn't clear if using different stones for different stars (although of a similar, and synergistic nature) is a viable option or not: experimentation is required, although experiences from the community (such as using mixed materials or metals instead of the specific stones and herbs described in the *Quindecim*) seem to indicate that results are manifested nonetheless. This would give points to the "experiment and expand the magical art" side of the "rectificare" controversy, but are we sure about the strenght and intensity of the alleged effects reported?
- ° You can find many of the things written in the *Quindecim* in Agrippa, but many snippets are missing, especially the extended descriptions of the fixed stars' stones, herbs, natures and interactions with the planets.

Finis

Want to know more?

Keep in touch to know when I will release the complete work, and stay tuned for more stuff!

Where to find me:

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My Facebook page (send a message to contact me either through the page or directly to me):

https://www.facebook.com/EidosThelvoryTower

If you want, you can donate to me an amount of money which you deeply feel is right, and proportional to the value you feel you have received from my work. The paypal address is:

paypal.me/edocosta

Other links (works in progress):

My Telegram group (wip):

t.me/eidostheivorytower

My Youtube channel "The Ivory Tower" (wip, will update the link when possible):

https://www.youtube.com/channel/UCmAN6hO-uJQAwPQCSdtwMTw

Bitchute "ThelvoryTowerOfficial" (wip):

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